

No. 307.

PAYNE's  
Kleine Partitur-Ausgabe



# SCONTRINO.



## Quartett

E moll.

(Präludium und Fuge.)



Ernst Eulenburg, Leipzig.

# Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0.50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0.50	
2. Beethoven, Quartett, op. 131, Cism . . . . .	0.70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0.50	
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-) . . . . .	0.50	59. Mendelssohn, Octett, op. 20, Es . . . . .	1.50
4. Beethoven, Quartett, op. 135, F . . . . .	0.50	60. Schubert, Octett, op. 168, F . . . . .	1.70
5. Cherubini, Quartett, Es . . . . .	0.60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0.50
6. Beethoven, Quartett, op. 132, Am . . . . .	0.70	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0.50	
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0.80	63. Haydn, Quartett, op. 17, 5, G . . . . .	0.50
8. Mozart, Quartett, C . . . . .	0.50	64. Haydn, Quart., op. 20, 6, A. (Sonnen-No. 6) 0.50	
9. Beethoven, Quartett, op. 130, B . . . . .	0.70	65. Haydn, Quartett, op. 64, 3, B . . . . .	0.50
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 0.50		66. Haydn, Quartett, op. 54, 2, C . . . . .	0.50
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	0.70	67. Mendelssohn, Quintett, op. 87, B . . . . .	0.80
12. Beethoven, Septett, op. 20, Es . . . . .	1.—	68. Mendelssohn, Quartett, op. 13, Am . . . . .	0.60
13. Mozart, Quintett, Gm . . . . .	0.50	69. Haydn, Quartett, op. 76, 1, G . . . . .	0.50
14. Beethoven, Quartett, op. 95, Fm . . . . .	0.50	70. Mozart, Trio, Es . . . . .	0.50
15. Schubert, Quintett, op. 163, C . . . . .	1.—	71. Mozart, Quintett, A. (Klarinetten-) . . . . .	0.50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0.60	72. Mozart, Sextett, D . . . . .	0.70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0.50	73. Mozart, Sextett, B . . . . .	0.60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0.50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0.80
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0.50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0.80
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0.50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0.80
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0.50	77. Schumann, Klavier-Quartett, op. 47, Es 0.70	
22. Beethoven, Quartett, op. 74, Es, (Harfen-) 0.60		78. Schumann, Klavier-Quintett, op. 44, Es 1.—	
23. Cherubini, Quartett, Dm . . . . .	0.60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0.80
24. Mozart, Quartett, D . . . . .	0.50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0.70	
25. Mozart, Quartett, D . . . . .	0.50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0.70	
26. Mozart, Quartett, B . . . . .	0.50	82. Beethoven, Kl.-Tr., op. 70, 1, D. (Geister-) 0.50	
27. Mozart, Quartett, F . . . . .	0.50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0.80	
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0.70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0.80
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0.60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0.80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0.60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0.70
31. Beethoven, Quintett, op. 29, C . . . . .	0.80	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0.80
32. Mozart, Quartett, Dm . . . . .	0.50	88. Schumann, Klavier-Trio, op. 110, Gm 0.80	
33. Mozart, Quartett, Es . . . . .	0.50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0.50
34. Mozart, Quartett, B. (Jagd-) . . . . .	0.50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0.50
35. Mozart, Quartett, A . . . . .	0.50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0.50
36. Beethoven, Quartett, op. 127, Es . . . . .	0.70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0.50
37. Mozart, Quintett, Cm . . . . .	0.50	93. Haydn, Quart., op. 20, 4, D. (Sonnen-No. 4) 0.50	
38. Mozart, Quintett, C . . . . .	0.70	94. Haydn, Quart., op. 20, 5, Fm. (Sonnen-No. 5) 0.50	
39. Schubert, Quartett, op. 161, G . . . . .	0.70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0.50
40. Schubert, Quartett, Op. 29, Am . . . . .	0.50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0.50
41. Beethoven, Trio, op. 3, Es . . . . .	0.50	97. Spohr, Nonett, op. 51, B . . . . .	1.20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0.50	98. Beethoven, Quartett, op. 133, B. (Fuge) 0.50	
43. Beethoven, Trio, op. 9, 2, D . . . . .	0.50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0.50
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0.50	100. Mozart, Serenadef. Blau-Instrumente, B 1.20	
45. Beethoven, Trio, op. 9, D (Serenade) 0.50		101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0.60
46. Cherubini, Quartett, C . . . . .	0.80	102. Mendelssohn, Quartett, op. 81, E . . . . .	0.50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0.50	103. Beethoven, Trio, op. 25, D. (Serenade) 0.50	
48. Mendelssohn, Quartett, op. 44, 1, D . . . . .	0.80	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0.50
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0.70	105. Dittersdorf, Quartett, Es . . . . .	0.50
50. Mozart, Quintett, D . . . . .	0.50	106. Dittersdorf, Quartett, D . . . . .	0.50
51. Mozart, Quintett, Es . . . . .	0.60	107. Dittersdorf, Quartett, B . . . . .	0.50
52. Haydn, Quartett, op. 33, 2, Es, (Rosa-No. 2) 0.50		108. Haydn, Quart., op. 20, 2, C. (Sonn.-No. 2) 0.50	
53. Haydn, Quartett, op. 33, 3, C. (Vogel-) . . . . .	0.50	109. Haydn, Quartett, op. 64, 2, Em . . . . .	0.50
54. Haydn, Quartett, op. 54, 1, G . . . . .	0.50	110. Haydn, Quartett, op. 71, 1, B . . . . .	0.50
55. Haydn, Quartett, op. 64, 5, D. (Lerchen-) 0.50		111. Haydn, Quartett, op. 17, 1, E . . . . .	0.50
56. Haydn, Quartett, op. 76, 4, B . . . . .	0.50		

# Präludium und Fuge

E moll

für

2 Violinen, Viola und Violoncell

von

**Antonio Scontrino.**



Ernst Eulenburg, Leipzig.





3

Antonio Scontrino.

## Violoncello

Andantino

The first system of the musical score for 'L'Espresso' consists of four staves. The top staff is for the Violin I, the second for Violin II, the third for the Cello, and the fourth for the Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino'. The first measure of the Violin I part starts with a piano (*p*) dynamic and a slur over the notes. The Violin II part has a rest in the first measure. The Cello part enters in the first measure with a piano (*p*) dynamic and a slur. The Double Bass part has a rest in the first measure. In the second measure, the Violin I and II parts play together with a sforzando (*sf*) dynamic. The Cello part continues with a slur and a piano (*p*) dynamic. The Double Bass part enters in the second measure with a sforzando (*sf*) dynamic. The third measure continues the melodic lines for Violin I, Violin II, and Cello, with dynamics of *sf* for Violin I, *sf* for Violin II, and *p* for Cello. The Double Bass part has a rest in the third measure. The fourth measure concludes the system with a slur and a piano (*p*) dynamic for Violin I, *sf* for Violin II, and *p* for Cello. The Double Bass part continues with a slur and a piano (*p*) dynamic.

(1)

The first system of the musical score for 'The Song of the Lark' is shown. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/4. The music is in common time. The first staff (Treble 1) has a melodic line with a forte (f) dynamic. The second staff (Treble 2) has a melodic line with a piano (p) dynamic. The third staff (Bass 1) has a melodic line with a forte (f) dynamic. The fourth staff (Bass 2) has a melodic line with a piano (p) dynamic. The system is marked with a first ending bracket and a first ending repeat sign.

(2)

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for four parts: Treble (Violin I), Treble (Violin II), Bass (Cello/Double Bass), and Bass (Bassoon/Double Bass). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first two measures are marked "pp" (pianissimo). The melody is primarily in the Treble parts, with the Bass parts providing harmonic support. The piece ends with a repeat sign.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs) in G major. The music includes various rhythmic patterns and dynamic markings such as *p* (piano) and *pp* (pianissimo).

(3)

Second system of musical notation, continuing the piece with four staves. It features more complex rhythmic figures and dynamic markings including *p*, *pp*, and *ppp* (pianississimo).

(4)

Third system of musical notation, featuring four staves. This system includes dynamic markings such as *dim.* (diminuendo) and *rall.* (rallentando), indicating a change in tempo and volume.

Tempo I.

Fourth system of musical notation, featuring four staves. It begins with the tempo marking *Tempo I.* and includes dynamic markings such as *pp* and *fp* (fortissimo).

(5)

First system of music, measures 1-4. It features a piano (p) dynamic in the first two measures and a sforzando piano (sf p) dynamic in the last two measures. The music is written for four staves in G major.

Second system of music, measures 5-8. It continues the musical piece with various melodic and harmonic developments across the four staves.

(6)

Third system of music, measures 9-12. It continues the musical piece with various melodic and harmonic developments across the four staves.

Fourth system of music, measures 13-16. It concludes the piece with a piano (p) dynamic and includes markings for *dim.* (diminuendo) and *pizz.* (pizzicato).

## Fuge.

Allegro moderato. (1)

Violino I *p legato*

Violino II *p e legato*

Viola

Violoncello

(2) (3)

(4)



(5)

System (5) consists of four staves. The top staff is a single melodic line. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a double bass line. The music is in 2/4 time and features a key signature of one sharp (F#).

(6) (7)

Systems (6) and (7) continue the piece. System (6) has four staves. System (7) has four staves. The music continues with various melodic and harmonic developments. Dynamics include *f* (forte) and *p* (piano).

(8)

System (8) consists of four staves. The music continues with various melodic and harmonic developments. Dynamics include *f* (forte) and *p* (piano).

(9)

System (9) consists of four staves. The music continues with various melodic and harmonic developments. Dynamics include *f* (forte) and *pp* (pianissimo).

(10)

System (10) consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. A forte (*f*) dynamic marking is present at the beginning of the system.

(11)

System (11) consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with complex rhythmic patterns. Dynamic markings include *f* and *pp* (pianissimo).

System (12) consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns. Dynamic markings include *pp* and *f*.

(12)

System (13) consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with complex rhythmic patterns. A *pp* dynamic marking is present at the beginning of the system.

(13)

System (13) consists of four staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The second staff continues this melodic line. The third and fourth staves provide a harmonic accompaniment with more rhythmic, eighth-note patterns. The key signature has one sharp (F#).

(14)

System (14) continues the piece with four staves. The melodic lines in the upper staves remain intricate with beamed notes. The lower staves show a more active bass line with eighth-note runs. The key signature remains one sharp.

(15) (16)

This block contains systems (15) and (16). System (15) has four staves, with dynamic markings of *f* (forte) in the first and third staves. System (16) also has four staves, with dynamic markings of *p* (piano) in the second and third staves. The musical texture is dense with many beamed notes across all staves.

The final system on the page consists of four staves. It features a continuation of the complex melodic and rhythmic patterns seen in the previous systems, with a key signature of one sharp.

10 (17)

System (17) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The bottom staff is in bass clef and contains a melodic line. Dynamics include *p* (piano) and *pp* (pianissimo).

(18)

System (18) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The bottom staff is in bass clef and contains a melodic line. Dynamics include *rinf.* (rinfresco).

(19)

System (19) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The bottom staff is in bass clef and contains a melodic line. Dynamics include *ff* (fortissimo).

(20)

System (20) consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in alto clef and contains a melodic line. The bottom staff is in bass clef and contains a melodic line. Dynamics include *p* (piano).

Musical score for measures 21-22. The score is written for four staves (two treble and two bass). The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte) and *sf* (sforzando).

(22)

Musical score for measures 23-24. The score is written for four staves (two treble and two bass). The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte) and *sf* (sforzando).

(23)

Musical score for measures 25-26. The score is written for four staves (two treble and two bass). The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

Musical score for measures 27-28. The score is written for four staves (two treble and two bass). The key signature is one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *pp* (pianissimo).

(24)

Musical score for system (24), measures 24-26. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) in the first measure of measure 24, and *pp* in the first measure of measure 25.

(25)

Musical score for system (25), measures 27-30. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *p* (piano) in the first measure of measure 27, *p* in the first measure of measure 28, *p* in the first measure of measure 29, and *p* in the first measure of measure 30.

(26)

Musical score for system (26), measures 31-34. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *f* (forte) in the first measure of measure 31, *pp* (pianissimo) in the first measure of measure 32, and *pp* in the first measure of measure 33.

(27)

Musical score for system (27), measures 35-37. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: Treble, Violin, Viola, and Bass. Dynamics include *pp* (pianissimo) in the first measure of measure 35, *pp* in the first measure of measure 36, and *pp* in the first measure of measure 37.

*pp mormorando*

(28)

*p*  
*pp*

(29)

*pp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*

(30)

*pp*  
*fp*

*mormorando*



First system of musical notation, measures 1-3. It features a piano (p) dynamic marking in the first measure and a fortissimo (fp) dynamic marking in the second measure. The score is written for three staves: Treble, Alto, and Bass.



Second system of musical notation, measures 4-6. Measure 4 is labeled (31) and measure 6 is labeled (32). Dynamics include *f* (forte) and *rinf.* (rinfornito). The score is written for three staves: Treble, Alto, and Bass.



Third system of musical notation, measures 7-9. This system continues the musical piece with complex rhythmic patterns across the three staves.



Fourth system of musical notation, measures 10-12. Measure 10 is labeled (33). Dynamics include *ff* (fortissimo) and *ff* (fortissimo). The score is written for three staves: Treble, Alto, and Bass.





(34)



(35)

(36)

(37)

pp

pp

pp

mf rinf. f

(38)

ff

(39)

ff sempre

ff sempre

(40)

System (40) consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in G major (one sharp). The music features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The dynamic marking *p e rinf.* is present above the middle and bottom staves.

(41)

System (41) consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in G major. The music continues with the same fast-paced, beamed-note style. The dynamic marking *p rinf.* is present above the top and middle staves.

System (42) consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in G major. The music continues with the same fast-paced, beamed-note style.

(42)

System (42) consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in G major. The music continues with the same fast-paced, beamed-note style. The dynamic marking *p* is present below the bottom staff.

No.	M.	No.	M.
112. Haydn, Quartett, op. 50, 4. Fism . . .	0.50	181. Haydn, Quartett, op. 3, 1, E . . .	0.50
113. Haydn, Quartett, op. 54, 3, E . . .	0.50	182. Haydn, Quartett, op. 3, 2, G . . .	0.50
114. Beethoven, Klavier-Quartett, op. 13, Es .	0.80	183. Haydn, Quartett, op. 3, 3, G, (m. Dadel- sack-Menue) . . .	0.50
115. Boccherini, Quintett, E . . .	0.50	184. Haydn, Quartett, op. 3, 4, B . . .	0.50
116. Schubert, Quartett, op. 168, B . . .	0.50	185. Haydn, Quartett, op. 3, 6, A . . .	0.50
117. Schubert, Quartett, op. posth., Gm . .	0.50	186. Haydn, Quartett, op. 9, 3, G . . .	0.50
118. Schubert, Klavier-Quintett, op. 114, A, (Forsellen-) . . .	0.80	187. Haydn, Quartett, op. 9, 5, B . . .	0.50
119. Schubert, Quartett, op. 125, 2, E . .	0.50	188. Haydn, Quartett, op. 9, 6, A . . .	0.50
120. Schubert, Quartett, op. 125, 1, Es . .	0.50	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6) .	0.50
121. Schubert, Quartett, op. posth., D, Cm .	0.50	190. Haydn, Quartett, op. 55, 2, Fm . . .	0.50
122. Beethoven, Klavier-Trio, op. 1, 1, Es .	0.50	191. Haydn, Quartett, op. 76, 6, Es . . .	0.50
123. Beethoven, Klavier-Trio, op. 1, 2, G .	0.60	192. Mozart, Quartett, D, (K.-V. 285) . . .	0.50
124. Beethoven, Klavier-Trio, op. 1, 3, Cm .	0.50	193. Mozart, Quartett, A, (K.-V. 298) . . .	0.50
125. Spohr, Doppel-Quartett, op. 77, Es . .	1.—	194. Mozart, Quartett, F, (K.-V. 370) . . .	0.50
126. Spohr, Octett, op. 82, E . . .	1.—	195. Mozart, Divertimento, F, (K.-V. 247) .	0.50
127. Beethoven, Sonate, op. 47, A, (Kreutzer-) .	0.60	196. Tschalkowsky, Quartett, op. 22, F . .	0.60
128. Spohr, Doppel-Quartett, op. 63, Dm . .	1.—	197. Tschalkowsky, Quartett, op. 30, Es . .	0.60
129. Spohr, Doppel-Quartett, op. 136, Gm . .	1.—	198. Stanford, Quartett, op. 44, G . . .	1.20
130. Spohr, Doppel-Quartett, op. 87, Em . .	1.—	199. Stanford, Quartett, op. 45, Am . . .	1.20
131. Cherubini, Quartett, op. posth., E . .	0.60	200. Beethoven, Klavier-Quintett, op. 16, Es .	0.80
132. Cherubini, Quartett, op. posth., F . .	0.60	201. Borodin, Quartett, No. 2, D . . .	0.80
133. Cherubini, Quartett, op. posth., Am . .	0.60	202. Raff, Quartett, op. 192, 2, D, (Schöne Müllerin) . . .	1.—
134. Mendelssohn, Quintett, op. 18, A . .	0.80	203. Volkmann, Quartett, op. 34, G . . .	0.80
135. Beethoven, Octett f. Blasinstrumente, op. 103, Es . . .	0.60	204. Volkmann, Quartett, op. 35, Em . .	0.80
136. Dittersdorf, Quartett, G . . .	0.50	205. Volkmann, Quartett, op. 37, Fm . .	0.80
137. Dittersdorf, Quartett, A . . .	0.50	206. Volkmann, Quartett, op. 43, Es . .	0.80
138. Dittersdorf, Quartett, C . . .	0.50	207. Verdi, Quartett, Em . . .	0.80
139. Beethoven, Sextett f. Blasinstrumente, op. 71, Es . . .	0.60	208. Sgambati, Quartett, op. 17, Cism . .	1.—
140. Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es . . .	0.60	209. Heinrich, Prinz Reuss, Quartett, F . .	1.—
141. Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205) . .	0.50	210. Bazzini, Quartett, op. 75, Dm . . .	0.80
142. Haydn, Quartett, op. 17, 2, F . . .	0.50	211. Klughardt, Quintett, op. 62, Gm . . .	1.20
143. Haydn, Quartett, op. 53, 3, B . . .	0.50	212. Brahms, Klavier-Quintett, op. 34, Fm .	1.50
144. Haydn, Quartett, op. 64, 1, C . . .	0.50	213. Volkmann, Quartett, op. 14, Gm . .	0.80
145. Haydn, Quartett, op. 71, 2, D . . .	0.50	214. Beethoven, Quintett, op. 4, Es . . .	0.80
146. Haydn, Quartett, op. 74, 1, C . . .	0.50	215. Beethoven, Quintett, op. 104, Cm . .	0.50
147. Haydn, Quartett, op. 74, 2, F . . .	0.50	216. Beethoven, Quintett-Fuge, op. 137, D .	0.50
148. Haydn, Quartett, op. 71, 3, Es . . .	0.50	217. Mozart, Sextett, F, (Dorfmusikanten-) .	0.50
149. Haydn, Quartett, op. 1, 4, G . . .	0.50	218. Mozart, Quintett, G, (Nachmusik) . .	0.50
150. Haydn, Quartett, op. 3, 5, F, (m. Serenade) .	0.50	219. Herzogenberg, Quartett, op. 63, Fm .	1.20
151. Haydn, Quartett, op. 9, 2, Es . . .	0.50	220. Jongen, Quartett, Cm . . .	1.20
152. Haydn, Quartett, op. 17, 4, Cm . . .	0.50	221. Volkmann, Klavier-Trio, op. 3, F . .	0.80
153. Haydn, Quart., op. 33, 5, G, (Russ.-No. 5) .	0.50	222. Volkmann, Klavier-Trio, op. 5, Bm . .	0.80
154. Haydn, Quartett, op. 42, Dm . . .	0.50	223. Beethoven, Klavier-Trio, op. 11, B . .	0.60
155. Haydn, Quartett, op. 50, 5, F . . .	0.50	224. Taubert, Quartett, op. 58, Fism . .	0.70
156. Haydn, Quartett, op. 50, 6, D, (Frosch-) .	0.50	225. Klughardt, Quartett, op. 61, D . . .	1.—
157. Haydn, Quartett, op. 17, 3, Es . . .	0.50	226. Foerster, Quartett, op. 15, E . . .	1.—
158. Mozart, Quartett, Gm, (K.-V. 478) . . .	0.60	227. Wilm, Sextett, op. 27, Hm . . .	1.20
159. Mozart, Quartett, Es, (K.-V. 493) . . .	0.60	228. Nawratil, Quartett, op. 21, Dm . . .	1.—
160. Mozart, Quintett, Es, (K.-V. 452) . . .	0.60	229. Sinding, Klavier-Quintett, op. 5, Em . .	2.—
161. Tschalkowsky, Quartett, op. 11, D . . .	0.60	230. Hochberg, Quartett, op. 22, Es . . .	1.—
162. Haydn, Quartett, op. 51, (Sieben Worte) .	0.50	231. Hochberg, Quartett, op. 27, 1, D . . .	1.—
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1) .	0.50	232. Hochberg, Quartett, op. 27, 2, Am . .	1.—
164. Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3) .	0.50	233. Schubert, Klavier-Trio, op. 148, Es, (Nocturne) . . .	0.50
165. Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1) .	0.50	234. Scontrino, Quartett, Gm . . .	1.20
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4) .	0.50	235. Brahms, Sextett, op. 18, B . . .	1.50
167. Haydn, Quartett, op. 50, 1, B . . .	0.50	236. Brahms, Sextett, op. 38, G . . .	1.50
168. Haydn, Quartett, op. 50, 2, C . . .	0.50	237. Brahms, Quintett, op. 88, F . . .	1.50
169. Haydn, Quartett, op. 50, 3, Es . . .	0.50	238. Brahms, Quintett, op. 111, G . . .	1.50
170. Haydn, Quartett, op. 1, 1, B . . .	0.50	239. Brahms, Quintett, op. 115, Hm, (Klarin-) .	1.50
171. Haydn, Quartett, op. 1, 2, Es . . .	0.50	240. Brahms, Quartett, op. 51, 1, Cm . .	1.20
172. Haydn, Quartett, op. 1, 3, D . . .	0.50	241. Brahms, Quartett, op. 51, 2, Am . .	1.20
173. Haydn, Quartett, op. 1, 5, B . . .	0.50	242. Brahms, Quartett, op. 67, B . . .	1.20
174. Haydn, Quartett, op. 1, 6, C . . .	0.50	243. Brahms, Klavier-Quartett, op. 25, Gm .	1.50
175. Haydn, Quartett, op. 2, 1, A . . .	0.50	244. Brahms, Klavier-Quartett, op. 26, A . .	1.50
176. Haydn, Quartett, op. 2, 2, E . . .	0.50	245. Brahms, Klavier-Quartett, op. 60, Cm .	1.50
177. Haydn, Quartett, op. 2, 3, Es . . .	0.50	246. Brahms, Klavier-Trio, op. 8, H . . .	1.50
178. Haydn, Quartett, op. 2, 4, F . . .	0.50	247. Brahms, Klavier-Trio, op. 87, C . . .	1.50
179. Haydn, Quartett, op. 2, 5, D . . .	0.50	248. Brahms, Klavier-Trio, op. 101, Cm . .	1.50
180. Haydn, Quartett, op. 2, 6, B . . .	0.50	249. Brahms, Trio, op. 40, Es, (Horn-) . .	1.50
		250. Brahms, Trio, op. 114, Am, (Klarinetten-) .	1.50
		251. Tschalkowsky, Klav.-Trio, op. 50, Am .	2.—

No.	M.	No.
252. Beethoven, Rondino f. Blasinstrument, Es (Nachgel. Werk) . . . . .	0,50	285. H. Wolf, Quartett, Dm . . . . .
253. Gromis, Quartett, A . . . . .	1,—	286. H. Wolf, Ital. Serenade f. Quartett, Reger, Flöten-Trio (Serenade), op. 77a . . . . .
254. Bach, Brandenburg. Konzert No. 3, G 1,—		287. Reger, Streichtrio, op. 77 b, Am . . . . .
255. Bach, Brandenburg. Konzert No. 6, B 1,—		288. R. v. Mojsisovics, Streichtrio (Serenade), op. 21, A . . . . .
256. Buonamici, Quartett, G . . . . .	1,—	289. Seontrino, Quartett, Am . . . . .
257. Bach, Brandenburg. Konzert No. 2, F 1,—		290. Carl Schroeder, Quartett, op. 89, C . . . . .
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		291. Strauss, Klavierquartett, op. 13, Cm . . . . .
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	292. Reger, Quartett, op. 109, Es . . . . .
260. Suter, Quartett, D . . . . .	1,—	293. Sibelius, Quartett, op. 56, Dm (Vocalintime) . . . . .
261. Seontrino, Quartett, C . . . . .	1,—	294. Reger, Klavierquartett, op. 113, Dm . . . . .
262. Mozart, Haffner-Serenade . . . . .	2,—	295. Reger, Sextett, op. 118, F . . . . .
263. Händel, Concerto grosso No. 12, Hm . . . . .	0,80	296. Beethoven, Quartett, Fdur, nach d Klaversonate op. 14, 1 . . . . .
264. Händel, Concerto grosso No. 1, G . . . . .	0,80	297. Dvořák, Quartett, op. 34, Dm . . . . .
265. Händel, Concerto grosso No. 2, F . . . . .	0,80	298. Dvořák, Quartett, op. 51, Es . . . . .
266. Händel, Concerto grosso No. 3, Em . . . . .	0,80	299. Dvořák, Quartett, op. 61, C . . . . .
267. Händel, Concerto grosso No. 4, Am . . . . .	0,80	300. Dvořák, Quartett, op. 80, E . . . . .
268. Händel, Concerto grosso No. 5, D . . . . .	0,80	301. Dvořák, Quartett, op. 86, F . . . . .
269. Händel, Concerto grosso No. 6, Gm . . . . .	0,80	302. Dvořák, Quartett, op. 105, As . . . . .
270. Händel, Concerto grosso No. 7, B . . . . .	0,80	303. Dvořák, Quartett, op. 106, G . . . . .
271. Händel, Concerto grosso No. 8, Cm . . . . .	0,80	304. Dvořák, Klavierquintett, op. 81, A . . . . .
272. Händel, Concerto grosso No. 9, F . . . . .	0,80	305. Dvořák, Streichquintett, op. 97, Es . . . . .
273. Händel, Concerto grosso No. 10, Dm . . . . .	0,80	306. Seontrino, Præludium und Fuge, E . . . . .
274. Händel, Concerto grosso No. 11, A . . . . .	0,80	307. Mozart, Serenade f. 8 Blasinstrument, C . . . . .
275. Smetana, Quartett Em, Aus meinem Leben . . . . .	0,70	308. Mozart, Serenade f. 8 Blasinstrument, C . . . . .
276. Grieg, Quartett, op. 27, Gm (Ed. Peters No. 3127) . . . . .	0,70	309. Bruckner, Streichquintett, F . . . . .
277. Sinding, Quartett, op. 70, Am . . . . .	0,70	310. August Reuss, Quartett, op. 31, E . . . . .
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121a . . . . .	0,50	311. Reger, Flöten-Trio (Seren.), op. 141a . . . . .
279. Carl Schroeder, Quartett, op. 88, Dm 1,—		312. Reger, Streichtrio, op. 141 b, Dm . . . . .
280. Bach, Brandenburg. Konzert No. 1, F 1,—		313. Reger, Quartett, op. 121, Fism . . . . .
281. Bach, Brandenburg. Konzert No. 4, G 1,—		314. Klose, Quartett (Ein Tribut in 4 Raten) 1 . . . . .
282. Bach, Brandenburg. Konzert No. 5, D 1,—		315. Mendelssohn, Arnold, Quartett, op. 67 . . . . .
283. August Reuss, Quartett, op. 25, Dm 1,—		316. Grieg, Quartett Fdur (unvollendet) . . . . .
284. E. Stillman - Kelley, Quartett, op. 25, C 1,—		317. Schönberg, Sextett (Verklärte Nacht) op. 4 . . . . .
		318. Reger, Quartett, op. 74, Dm . . . . .

## Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

1. **Beethoven**, Missa solennis . . . . .  
Gebunden . . . . .
2. **Brahms**, Ein deutsches Requiem . . . . .  
Gebunden . . . . .
3. **Bach**, Matthäus-Passion (G. Schumann) . . . . .  
Gebunden . . . . .
4. **Mozart**, Requiem . . . . .  
Gebunden . . . . .
5. **Haydn**, Die Schöpfung . . . . .  
Gebunden . . . . .
6. **Händel**, Der Messias (Volbach) . . . . .  
Gebunden . . . . .
7. **Bach**, Kantate No. 4: Christ lag in Todesbanden (Ochs) . . . . .
8. **Bach**, Kantate No. 104: Du Hirte Israel, höre (Ochs) . . . . .
9. **Bach**, Hohe Messe, Hmoll . . . . .  
Gebunden . . . . .